ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge CB5 8DT
England

Somerset House
417 Maitland Avenue
Teaneck NJ 07666
USA

Date of publication and production of master: 1979

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the musuem, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

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Technical data:
Producing laboratory: Chadwyck-Healey Ltd.

General

RICO LEBRUN

PAINTINGS AND DRAWINGS OF

THE CRUCIFIXION

LOS ANGELES COUNTY MUSEUM • EXPOSITION PARK

RICO LEBRUN

PAINTINGS AND DRAWINGS OF

THE CRUCIFIXION

DECEMBER 1 to 28, 1950

LOS ANGELES COUNTY MUSEUM · EXPOSITION PARK

LOS ANGELES, CALIFORNIA

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51.P351.

ACKNOWLEDGMENT

A DEBT of gratitude is owed to the private lenders of works to the exhibition. To the Jacques Seligmann Galleries, New York City, this Museum wishes to express its sincere appreciation for its cooperation in making the exhibition possible. A special note of thanks is due Donald Bear, Director, Santa Barbara Museum of Art, who, as a long-standing friend of the artist, cooperated in the arrangement. The M. H. de Young Memorial Museum has, together with the Santa Barbara Museum, enthusiastically collaborated in the continuation of the exhibition in their respective institutions.

Special thanks are due to the artist and Mrs. Rico Lebrun for their tireless effort in compiling all of the lists and biographical information for the catalog. And in closing, to the participating members of the Museum staff for their usual splendid and unfailing cooperation.

LENDERS TO THE EXHIBITION

Mr. Ross Devean, Los Angeles, California

Master David Hovey, Los Angeles, California

Mr. Leslie Johnson, Dayton, Ohio

Mr. Reginald Johnson, Pasadena, California

Mrs. Rico Lebrun, Los Angeles, California

Mr. William Moore, Los Angeles, California

Mr. and Mrs. Vincent Price, Los Angeles, California

Jacques Seligmann Gallery, New York City

FOREWORD

THE Los Angeles County Museum is honored to present "The Crucifixion" by Rico Lebrun as its first major exhibition of work by a living artist to originate at this institution in recent years.

Now that the exhibition is a reality, it might prove of interest to review some of the history and growth of this important project. Prior to his settling in Southern California in 1938, Lebrun was already an artist of international renown. In 1948 his work first came to the attention of the larger public of this community on the occasion of the award of first prize for his painting, "Burnt Spinner," in the Annual Exhibition by Artists of Los Angeles and Vicinity. A visit to his studio to see more of his recent work revealed that this painting was part of a monumental project which was to be known as "The Crucifixion." In discussion, plans were immediately made for its first showing at this Museum and, shortly thereafter, a gallery was selected and assigned for its eventual exhibition. As time passed, the proposed area began to play an active role in determining the ultimate scale and scope of the project. During the ensuing two-year period the artist devoted his entire time and energy to its completion. At the same time "The Crucifixion" became widely known through the many special articles which appeared in national publications and through the inclusion of some of the larger sections in important exhibitions.

Lebrun's original plan was to make a large mural with all of the individual sections fitting into the total conception of the Crucifixion theme. This has been carried out in its entirety and none of the individual pieces can be considered as preliminary studies. In recent months Lebrun has created a very large triptych, within the project, which is titled "The Crucifixion," and which is part of the whole concept. To the spectator, these three Crucifixion panels provide a synthesis of some of the ideas, and they gave Lebrun an opportunity to visualize some of the elements as they may appear when photographed with full utilization of motion picture techniques and then projected on a motion picture screen. Plans for the realization of this are now under way.

The Museum hopes that in the presentation of this great project the possibilities of creative ideas, use of new and different materials and concepts will be vastly stimulated.

JAMES B. BYRNES
Curator of Contemporary Art
Los Angeles County Museum

INTRODUCTION

THE FIRST IMPRESSION created by the recent paintings of Rico Lebrun is of broad, intensely dramatic conceptions of monumental character, such as are rarely to be found in American art where the tradition, following romantic, lyrical and mystical directions, has never evolved a dramatic or monumental style. Efforts have been made in recent years to infuse more dramatic elements into this tradition. The W.P.A. sought to develop monumental wall paintings. The efforts were not successful, the times were not ripe as yet. Lebrun himself participated in this project, but what he did then has been destroyed, or in any event, destroyed in his own mind.

About five years ago, in 1945, he started anew. He had always been known as a remarkable draughtsman, filling up, in this respect, a lacuna in American art, the absence of original drawing, which is so neglected that one of the most difficult things to do is to organize a great exhibition of American drawings. But in addition to his powerful line there was always visible a deep social message behind his wonderful earlier drawings of beggars and clowns, the sympathy with the poor and outcast, the crippled and deformed—a whole fantastic series of a woman ironically called "Flora" with wild, flowing hair, in masses of rags, belong to this period. The idea of a vast representation of the Crucifixion germinated also at this time, the theme concentrating on the religion of suffering and redemption.

But it is characteristic that this idea of a large Crucifixion composition divided first into individual panels of single figures or objects taken from nature and related directly or indirectly to the subject. Slowly out of these separate panels developed concentrated sections with several figures like the Crucifixion triptych, compositions which form compact units created by one and the same force and emanating one intense emotion which penetrates each figure. The stronger the emotions, the greater the degree of their expression, the less could his art confine itself to a traditional painting of large dimensions with many, even-tempered figures in the manner of the age-old Mount Calvary scene. Wall paintings composed of frieze-like continuations of numerous figures, along which the spectator passes slowly, are best conceived by artists with epic temperaments. Because of this, Diego Rivera is a better mural painter than the more turbulent and emotional Orozco, and, in older times, Perugino's or Raphael's frescoes give us more satisfaction on the whole than those of the infinitely greater Michelangelo, in whose paintings every inch is filled to the brim with exploding motion. We cannot imagine Van Gogh as a muralist since he spends himself to the last in the single object he depicts, be it a head, a tree, or a pair of shoes.

The subject of Mount Calvary has been painted hundreds of times in the history of Christian art. It is a relief to think that Lebrun came to a new solution in which sections of the story are portrayed in individual paintings, or in compositions with a group of figures which are not only spiritually related to the great theme, but, what is more important, related through abstract dissections to the outer world, the cosmos, corresponding to the conceptions of our time.

These new ideas, evolving out of an intenser consciousness of life, made

of a great draughtsman a painter of first rank. For only through light and color could these perceptions be adequately conveyed, the color adding immeasurably to the heightening of expression, the light creating an intermediate element between earthy and heavenly diffusion.

It was at this time, towards the end of the last war, that the horrors of its destruction entered deeply into the American mind. Innumerable paintings elaborating that destruction were produced, but the majority lacked that cognizance which alone can justify them: the expression of rebirth which is contained in every decay.

Lebrun's works also portray vast fields of destruction. It is as if the lava of Mount Vesuvius, in which neighborhood the artist was reared, had covered the green lawn of the earth: smashed tanks, battered soldiers, massacre of the innocents, the weeping Mary, Magdalen tearing her hair, split trees, rotten roots and impaired ploughs, skeletons of horses neighing as though alive, men awaking from dreams of horror and despair, animals protected by armor in a fearful, defensive mechanized world. These are the tragic subjects of his world of depersonalized ghosts.

But these destroyed and destroying creatures form a beautiful abstract pattern in the moment of their change from life to death, reflecting glowingly the new life which generates out of the mortal agony. In these patterns of brilliant colors and transfiguring lights, the rays of a cosmic, a resurrected world are caught. To paint abstractions of nature involves painting the springs of all life and action, the atoms, protons, crystals from which objects are constructed, elements which can well be split apart by incredible forces but will always be drawn irresistibly together again, forming new configurations in an eternal chain, degree (order) and correspondence to the universe, to use a Shakespearean expression.

Although drawing is still a basic factor in Lebrun's art, it would have been impossible with lines alone to produce the mysterious effect of flames erupting into the atmosphere from the battered tank or the burning wheel, of the light flickering over the cruel features of the mocking soldier, nor could the linear solely have created the somberly dramatic impression of the Crucified from a decomposing tree trunk.

It was a long road which stretched behind until the artist reached this point, long and cumbersome because he had to carry with him the burden of a rich European tradition. He is at home in Italian Gothic and Renaissance art, in French and German primitivism, he has studied the Baroque masters as well as the great painters of our time. He knows Paolo Uccello and Piero della Francesca, Dürer and Grunewald, Greco, Caravaggio and Tiepolo, and recognizes the importance of Picasso, Henry Moore, and Miro. But to know and appreciate their art meant to balance accounts with them. Only after he had assimilated and digested these influences could he create a new, original style. Now that this process has been accomplished, the flood, repressed for many years, bursts out with doubled force into a remarkably rich and rapid production. It is probably not accidental that the new phase of his work coincides with the revival of art in Italy, the country of his origin, where technical skill, powerful draughtsmanship, and sense of the monumental are at home as nowhere else in the world.

W. R. VALENTINER

(Reprinted, with revisions, from the catalog of the Rico Lebrun Exhibition at Jacques Seligmann & Co., Inc., New York, April, 1950.)

NOTES BY THE ARTIST ON THE CRUCIFIXION THEME

MY CHOICE of the theme, Crucifixion, was prompted by the constantly repeated history of man's blindness and inhumanity. My painter's language is founded on the belief of a traditional function of art, that is, to communicate, through dramatic presentation, a legend; a story.

Since it is my inclination to be a maker of images, a story teller, and not a specialist in private charades, the actors in the drama are to be explained in their true role. The soldiers, overburdened with armor like nocturnal animals, are the symbol of most of us armored against true compassion. Prejudice is cruel and extravagant; therefore, the agitated forms which however are designed and controlled within their own rhythm. The crying women are, like all bereaved mothers, empty houses pierced by screams, for I have never seen pretty sorrow. The carpenters of the cross are, as are all men who accept wages for execution, lunatics and wolves. They gesture accordingly, and finally here and there the prophecy of self-crucifixion is indicated. The fleeing innocents are bird-like in motion, but the design returns within itself: They cannot escape; the line is therefore to that purpose. He who carries a flare to light the carnage is altered by that flare, which gives him darkness. The military horse is skeletal, arrogant, geared like a dreadful toy. The rooster, trigger-like in the web of his own shadow, is also like a crowing toy. The demolished tank of today's ordeal by fire is broken up by passages simulating fire. The shroud and wood of the cross recall the stretched hand and wasted body. These are simple enough concepts based on true, natural facts and popular legend.

The principal purpose guiding the actual execution of this cycle was to see it adapted to filming. Many admirable films have been made in recent years on the paintings of old and modern masters. My experiment, however, varies in that I have planned tentative sequences, developing here and there hints which would greatly increase the range of the now so-called "art film"; at best a post mortem over glorious grounds.

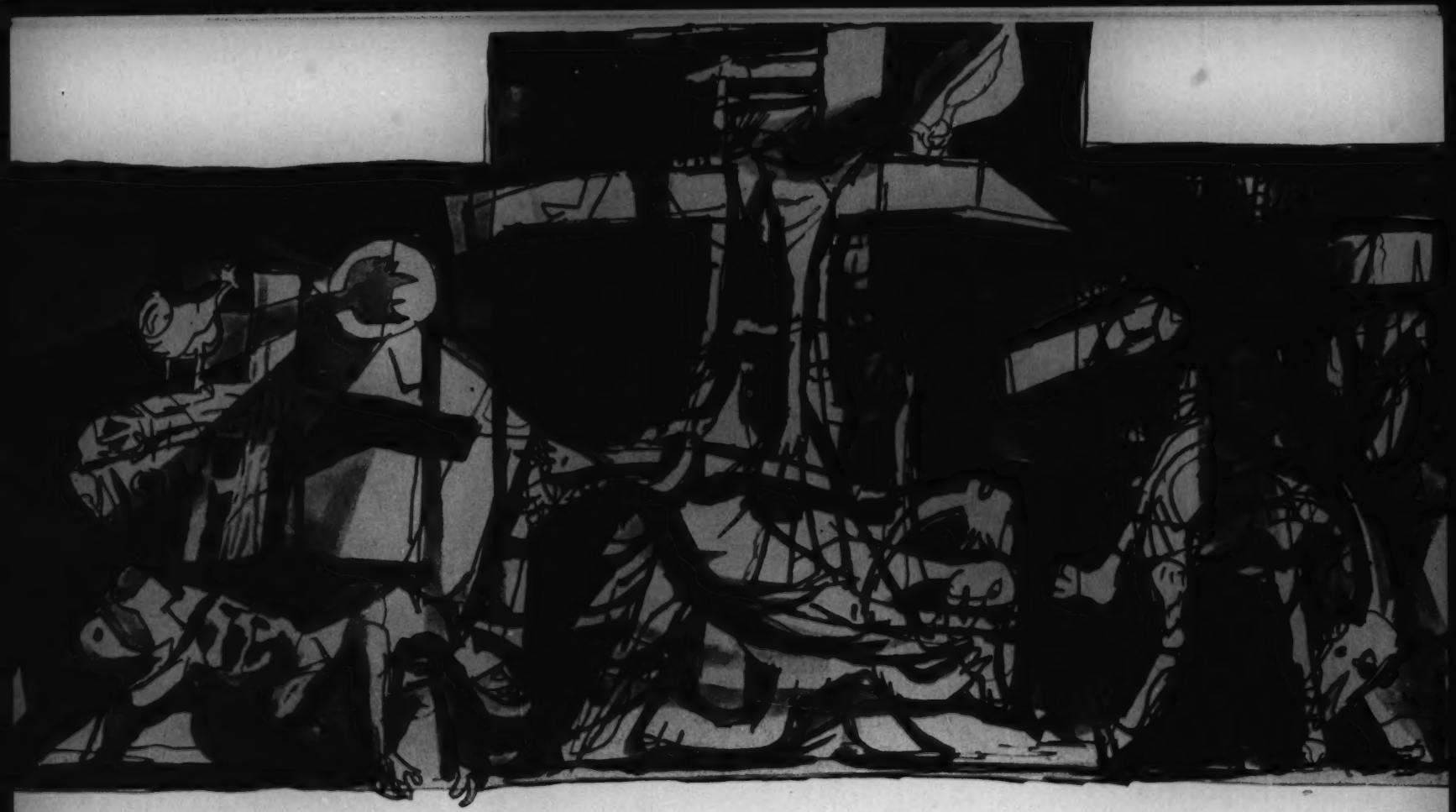
My insistence on the limited or monochrome key is due first, to the purpose of preparing material for the camera, and second, to my preference, on large scale, for the black-and-white range as a most potent carrier of visual shock—though not necessarily the only one.

In dealing with ideas, vision and techniques for the task of communicating to the many, I hope for the day when a few of us, by using contemporary techniques (the camera, animation, the hand-made montage), will finally correlate some of the facts of contemporary vision, and collectively, even unanimously, say what we feel about the world around us.

RICO LEBRUN

THE CATALOG

•*Denotes illustrations.*
Measurements are given in inches. Height always precedes width.



27. Scene of the Crucifixion
Ink wash and pen and ink on illustration board

14½ x 27½

SCENES OF THE CRUCIFIXION

PAINTINGS

1. The Crucifixion — 192 x 312
   Triptych, Duco on Upson board
2. Descent from the Cross — 96 x 120
   Duco on Upson board

DRAWINGS

3. Scene of the Crucifixion — 25 x 19
   Ink wash
4. Scene of the Crucifixion — 25 x 19
   Ink wash
5. Scene of the Crucifixion — 19 x 25
   Ink wash
6. Scene of the Crucifixion — 19 x 25
   Ink wash
7. Scene of the Crucifixion — 19 x 25
   Ink wash
8. Scene of the Crucifixion — 19 x 25
   Ink wash
9. Scene of the Crucifixion — 19 x 25
   Ink wash
10. Scene of the Crucifixion — 19 x 25
    Ink wash
11. Scene of the Crucifixion — 12½ x 19
    Ink wash
12. Scene of the Crucifixion — 13 x 24½
    Ink wash
13. Scene of the Crucifixion — 12½ x 19
    Ink wash
14. Scene of the Crucifixion — 8½ x 12½
    Ink wash on illustration board
15. Scene of the Crucifixion — 30 x 31
    Pen and ink and wash

All works in this catalog are for sale. Inquiries regarding purchases should be directed to the art division office or to the curator of contemporary art.

54. Woman of the Crucifixion — 64 x 48
Casein, masonite

17. Scene of the Crucifixion — 60 x 40
Photostat

18. Scene of the Crucifixion — 60 x 40
Photostat

19. Scene of the Crucifixion
Ink wash and pen and ink
Lent by Mr. Leslie Johnson

20. Scene of the Crucifixion — 7½ x 12
Ink wash and pen and ink

21. Scene of the Crucifixion — 6 x 17¼
Ink wash and pen and ink on illustration board

22. Scene of the Crucifixion — 10 x 12
Ink wash and pen and ink on illustration board

23. Scene of the Crucifixion — 12½ x 14½
Ink wash and casein on illustration board

24. Scene of the Crucifixion — 17¼ x 21
Ink wash and pen and ink

25. Scene of the Crucifixion — 11 x 23
Ink wash and casein on illustration board

26. Scene of the Crucifixion — 19 x 26
Ink wash and casein on illustration board

•27. Scene of the Crucifixion — 14½ x 27½
Ink wash and pen and ink on illustration board

CARPENTERS

PAINTING

28. Carpenter on the Cross — 48 x 96
Casein on brown paper

DRAWINGS

29. Carpenter on the Cross — 30 x 22
Ink wash and pen and ink

30. Carpenter on the Cross — 17½ x 25
Ink wash, pen and ink on illustration board

31. Carpenter on the Cross — 30 x 70
Ink wash, pen and ink on illustration board

32. Carpenter on the Cross — 19 x 25
Charcoal and pen and ink

55. Shell of Mary — 70 x 40
Casein

65. Woman of the Crucifixion 11½ x 6¾
[*Profile*]
Pen and ink, black-and-brown conté

33. Carpenter on the Cross 25 x 19
Brown conté and pen and ink

34. Carpenter on the Cross 20 x 26
Black conté and pen and ink

35. Carpenter on the Cross 12 x 20
Ink wash and pen and ink

36. Carpenter on the Cross 25 x 19
Ink wash and pen and ink

37. Carpenter on the Cross 25 x 19
Ink wash and pen and ink

38. Carpenter on the Cross 19 x 25
Ink wash and pen and ink

39. Carpenter on the Cross (INRI) 24 x 19
Light blue ink, brush

40. Hands of the Cross (INRI) 24 x 19
Light blue ink, brush

41. Carpenter on the Cross 24 x 19
Light blue ink, brush

42. Carpenter on the Cross — 24 x 19
Light blue ink, brush

43. Carpenter on the Cross — 24 x 19
Light blue ink, brush

44. Carpenter on the Cross — 24 x 19
Light blue ink, brush

45. Carpenter on the Cross — 19 x 24
Light blue ink, brush

46. Carpenter on the Cross — 30 x 40
Ink wash and pen and ink

47. Carpenter on the Cross — 30 x 40
Charcoal

48. Carpenter on the Cross — 60 x 40
Charcoal

49. Carpenter on the Cross — 60 x 40
Charcoal

50. Carpenter on the Cross — 96 x 48
Charcoal on brown paper

51. Carpenter on the Cross — 19 x 24
Ink wash and pen and ink

52. Carpenter on the Cross — 15 x 27½
Ink wash

66. Woman of the Crucifixion . 12 x 7¼
[*Front*]
Pen and ink, black-and-brown conté

WOMEN OF THE CRUCIFIXION

PAINTINGS

53. Woman of the Crucifixion *Duco on Upson board*	48 x 35
•54. Woman of the Crucifixion *Casein, masonite*	64 x 48
•55. Shell of Mary *Casein*	70 x 40
56. Woman of the Crucifixion *Casein and oil*	71⅞ x 41¾

DRAWINGS

57. Woman of the Crucifixion *Brown conté and ink line*	18 x 10
58. Woman of the Crucifixion *Black conté and pen and ink*	14 x 9½
59. Woman in the Rain *Ink wash and line*	30 x 24½
60. Woman in the Rain *Brown conté and pen and ink*	40 x 30
61. Woman of the Crucifixion *Charcoal*	40 x 30
62. Woman of the Crucifixion *Photostat*	30 x 19
63. Woman of the Crucifixion *Photostat*	30 x 18
89. Head of Screaming Soldier *Casein*	20 x 48

74. Woman of the Crucifixion
24 x 19
Brown conté and ink line
Lent by Mr. Reginald Johnson

64. Woman of the Crucifixion — 25 x 19
[*Lace headdress, clasped hands*]
Pen and ink wash

•65. Woman of the Crucifixion — 11½ x 6¾
[*Profile*]
Pen and ink, black and brown conté

•66. Woman of the Crucifixion — 12 x 7¼
[*Front*]
Pen and ink, black and brown conté

67. Woman of the Crucifixion — 12 x 6
[*Raised arms*]
Brown conté, ink wash

68. Woman of the Crucifixion — 20 x 13
[*Crying*]
Pen and ink

69. Woman of the Crucifixion — 10½ x 5½
Pen and ink on tracing paper

70. War Memorial — 24 x 19
[*Woman's figure with writing*]
Pen and ink wash

71. Two Women of the Crucifixion — 30 x 40
Ink line

72. Two Women of the Crucifixion — 15 x 8
Pen and ink and black conté

73. Woman of the Crucifixion — 29 x 20
Ink wash
Lent by Mr. and Mrs. Vincent Price

•74. Woman of the Crucifixion — 24 x 19
Brown conté and ink line
Lent by Mr. Reginald Johnson

75. Woman of the Crucifixion — 40 x 30
Lent by Mr. Ross Devean

76. Study for back of woman's figure — 24 x 19
Black conté and ink line

77. Woman of the Crucifixion — 30 x 40
Charcoal black conté

78. Woman of the Crucifixion — 30 x 20
Conté
Lent by Mr. Ross Devean

SOLDIERS AND MOB

PAINTINGS

79. Armored Soldier — 60 x 40
Duco on Upson board

80. Waking Soldier — 36 x 60
Casein on canvas

81. Two Sleeping Soldiers — 61 x 96
Duco

82. Sleeping Soldiers in the Moonlight — 30 x 50
Duco on Upson board

83. Study for Sleeping Soldier — 60 x 40
Duco

84. Study for Sleeping Soldier — 48 x 36
Duco

85. Soldiers under the Cross — 84 x 120
Duco on Upson board

86. Flares and Signs — 48 x 96
Duco

119. Soldiers with Flares — 38 x 51
Ink wash canvas

87. Mob with Flares — 19½ x 47
Duco on Upson board

88. Waking Soldier — 46½ x 58
Casein, oil on canvas

•89. Head of Screaming Soldier — 20 x 48
Casein

DRAWINGS

90. Two Soldiers with Flares — 22 x 30
Ink wash

91. Mob with Flares — 40 x 76
Purple

92. Soldier with Flares — 16¼ x 8½
Pen and ink, ink wash on illustration board

93. Standing Soldier — 15 x 9½
Pen and ink on illustration board

94. Soldier with Flares — 26½ x 30
Pen and ink, ink wash on illustration board

95. Soldier with Flares — 17½ x 40
Ink wash on illustration board

96. Study of Armor — 26 x 40
Duco

97. Soldier with Flares — 40 x 13½
Ink wash on illustration board

98. Soldier with Flares — 40 x 13½
Ink wash on illustration board

99. Soldier with Flares — 30 x 40
Ink wash and pen and ink

100. Soldier with Flares — 40 x 30
Charcoal

101. Waking Soldier — 30 x 40
Ink wash, charcoal

102. Soldier with Flares — 30 x 40
Ink wash

103. Waking Soldier — 30 x 40
Ink wash

104. Soldier with Flares — 30 x 40
Ink wash

105. Sleeping Soldier — 60 x 40
Pen and ink, ink wash on illustration board

106. Waking Soldier — 40 x 70
Brown conté, charcoal on canvas

107. Witness of the Resurrection — 19 x 24
Brown-and-black conté, pen and ink

108. Kneeling Soldier — 25 x 19
Pen and ink, ink wash, yellow paper

109. Mocking Soldier — 22 x 17
Pen and ink, tan paper

110. Mocking Soldier — 22 x 17
Pen and ink, tan paper

151. Figures at the Cross
Charcoal

60 x 40

111. Waking Soldier — 3½ x 7
Pen and ink on tracing paper

112. Sleeping Soldier — 25 x 19
Pen and ink, brown conté

113. Waking Soldier — 7¼ x 15¾
Ink wash, pen and ink

114. Soldier with Flares — 10 x 12½
Ink wash and pen and ink

115. Soldier with Flares — 25 x 19
Ink wash and pen and ink

116. Soldier with Flare — 13 x 8
Ink wash and pen and ink

117. Soldier with Flares — 25 x 19
Ink wash and pen and ink

118. Waking Soldier — 40 x 70
Black-and-white drawing

•119. Soldiers with Flares — 38 x 51
Ink wash on canvas

120. Soldiers with Flares — 41 x 78
Ink wash on board

121. Soldiers with Flares — 32 x 96
Duco, wash

122. Sleeping Soldier — 42 x 50
Ink wash on canvas

123. Waking Soldier — 40 x 60
Ink wash

124. Soldiers with Flares — 61 x 48
Ink wash

125. Soldier with Lantern — 13 x 8
Pen and ink, charcoal

126. Waking Soldier — 30 x 40
Brown conté, pen and ink

127. Mocking Soldier — 38 x 19
Ink wash
Lent by Mr. and Mrs. Vincent Price

128. Women and Flares — 10 x 12½
Black conté

191. Caterpillar — 63½ x 122
Duco

129. Waking Soldier — 12 x 16
Black conté

130. Soldiers with Flares — 20 x 30
Ink wash on illustration board

131. Soldiers with Flares — 12 x 19
Ink wash and pen and ink

132. Soldiers with Flares — 11 x 30
Ink wash on illustration board

133. Soldiers with Flares — 10½ x 40
Ink wash on illustration board

134. Soldiers with Flares — 19½ x 40
Ink wash, casein

135. Waking Soldier — 20 x 30
Ink wash, casein on illustration board

136. Waking Soldier — 11 x 13
Black conté

137. Soldiers with Flares — 9 x 13
Ink wash, casein

138. Mocking Soldier — 25 x 15
Ink wash and pen and ink

139. Waking Soldier — 14½ x 27
Ink wash on illustration board

140. Soldiers with Flares — 12½ x 30
Ink wash

141. Sleeping Soldier — 60 x 40
Charcoal

142. Soldier with Lantern — 10½ x 7¼
Brown conté, pen and ink
Lent by Master David Hovey

143. Sleeping Soldiers — 40 x 60
Ink wash

143a. Soldier with Flares — 48 x 87
Photostat

143b. Soldier with Flares — 48 x 92
Photostat

143c. Sleeping Soldier — 23½ x 17½
Brown conté, pen and ink

FIGURES ON THE CROSS

PAINTINGS

144. Man on the Cross with Lantern — 36 x 72
Duco on Upson board

145. Figures at the Cross — 120 x 48
Casein

146. Figures on Cross with Lantern — 96 x 48

DRAWINGS

147. Figures at the Cross — 15¼ x 27½
Ink wash and pen and ink

148. Two Figures with Lantern on Cross — 26 x 20
Pen and ink, black conté

149. Figures on the Ladder of the Cross — 26 x 12
Ink wash and pen and ink

150. Two Figures on the Cross with Lanterns — 26 x 30
Pen and ink, black conté

•151. Figures at the Cross — 60 x 40
Charcoal

152. Figure Leaning over the Cross holding Shroud — 40 x 60
Ink wash

153. Discesa della Croce — 16½ x 22
Ink wash and pen and ink

154. Woman at the Cròss — 10½ x 13½
Ink wash and pen and ink

155. Three Figures at the Cross — 10½ x 19
Ink wash and pen and ink

156. Figures at the Cross — 40 x 60
Ink and casein

ROOSTER

PAINTING

157. Rooster on the Arm of the Cross — 96 x 48
Duco on Upson board

DRAWINGS

158. Rooster — 40 x 30
Ink wash

159. Rooster — 30 x 40
Black conté on illustration board

160. Rooster — 15 x 40
Ink wash on illustration board

RUNNING FIGURES

DRAWINGS

161. Two Running Figures — 10 x 15
Ink wash, black conté

202. Arm on the Arm of the Cross — 24 x 96
Duco on upson board

162. Three Running Figures — 9 x 12½
Ink wash

163. Running Figures on Crutches — 9½ x 14½
Black conté

164. Two Running Figures on Crutches — 11 x 15
Ink wash and pen and ink

MASSACRE OF THE INNOCENTS

DRAWINGS

165. Massacre of the Innocents — 30 x 40
Charcoal on illustration board

166. Massacre of the Innocents — 19 x 24
Ink wash, pen and ink, yellow paper

167. Massacre of the Innocents — 80 x 120
Charcoal

168. Massacre of the Innocents — 60 x 80
Ink wash

169. Massacre of the Innocents — 30 x 40
[Cartoon]
Ink wash

170. Massacre of the Innocents
Lent by Mr. Ross Devean

171. Massacre of the Innocents — 17 x 22
Pen and ink, tan paper

172. Massacre of the Innocents — 22 x 17
Pen and ink, tan paper

SOLDIER AND WOMEN HEADS

PAINTINGS

173. Golgotha Head — 20 x 24
Casein

174. Three Soldiers Heads — 25 x 19
Pen and ink

204. Wood of the Holy Cross
Casein

175. Soldier Head — 25 x 19¾
Pen and ink, brown conté, green paper

176. Soldier Head — 26 x 20
Black conté

177. Woman's Head — 15 x 19
Brown conté

178. Woman's Head — 9 x 11¾
Pen and ink, brown conté

179. Woman's Head — 25 x 19
Ink wash

180. Woman's Head — 25 x 19
Ink wash

181. Woman's Head with Clenched Hands — 24 x 19
Pen and ink, yellow paper

182. Soldier Head — 7¾ x 9
Pen and ink, brown conté

183. Soldier Head — 25 x 19
Black conté, charcoal, grey paper

184. Woman's Head — 25 x 19
Ink wash, tan paper

185. Woman's Head — 26 x 20
Brown-and-black conté, pen and ink

186. Woman's Head — 25 x 19
Black conté

187. Two Soldiers' Heads
Ink wash

LADDER

PAINTINGS

188. Ladder of the Cross — 120 x 22
Duco

189. Ladder of the Cross — 65¾ x 26
Duco

DRAWING

190. Ladder and Cross — 40 x 30
Brown, black-and-white-casein on illustration board

TANK, WHEEL, WALL

PAINTINGS

•191. Caterpillar — 63½ x 122
Duco

192. Fragment of Tank — 36 x 81
Duco

193. Fragment of Tank — 36 x 96
Duco

194. Burning Wheel — 36 x 72
Duco

195. Burnt Passage — 46 x 58
Casein

196. Burning Tank — 35 x 50
Casein

197. Machine Gun — 11 x 60
Casein

198. Burning Tank — 38 x 54
Duco

ANIMAL STUDIES (for use in soldiers' armors)

PAINTINGS

199. Mata-mata — 24½ x 29½
Casein
Lent by Mrs. Rico Lebrun

200. Armadillo — 12 x 36
Duco

DRAWING

201. Mata-mata — 20 x 30
Black-and-brown conté, pen and ink

CROSS

PAINTINGS

•202. Arm on the Arm of the Cross — 24 x 96
Duco on Upson board

•203. Cross — 144 x 120
Duco

•204. Wood of the Holy Cross
Casein

205. Study for the Arm of the Cross — 30 x 48
Duco
Lent by Mr. William Moore

PAINTINGS

206. Cross with Heads and Flares — 12 x 18½
Ink wash and pen and ink

203. Cross
Duco

144 x 120

Faulkner Memorial Art Wing *Public Library, Santa Barbara, Calif.*	1940
San Diego Fine Arts Gallery *San Diego, Calif.*	1940
Santa Barbara Museum of Art *Santa Barbara, Calif.*	1942
M. H. de Young Memorial Museum *San Francisco, Calif.*	1942
Julien Levy Gallery *New York City*	1944
Philadelphia Art Alliance *Philadelphia, Pa.*	1945
Colorado Springs Fine Arts Center *Colorado Springs, Colo.*	1945
Jepson Art Institute *Los Angeles, Calif.*	1947
Santa Barbara Museum of Art *Santa Barbara, Calif.*	1947
American Federation of Arts *Washington, D.C.*	1949-50
Jepson Art Institute *Los Angeles, Calif.*	1949
Seligmann Gallery *New York City*	1950

COLLECTIONS

Robert Woods Bliss, Santa Barbara, California
Ross Devean, Los Angeles, California
Encyclopedia Britannica, Chicago, Illinois
Fogg Museum of Art, Cambridge, Massachusetts
Dr. Alfred M. Frankfurter, New York City
Mr. and Mrs. Sam Jaffe, Beverly Hills, California
Leslie Johnson, Los Angeles, California
Los Angeles County Museum, Los Angeles, California
Wright Ludington, Santa Barbara, California
Metropolitan Museum of Art, New York City
Mills College Art Gallery, Oakland, California
Munson-Williams-Proctor Institute, Utica, New York
Museum of Fine Arts, Boston, Massachusetts
Museum of Modern Art, New York City
Countess Pecci-Blunt, Italy
William Rockhill Nelson Gallery of Art, Kansas City, Missouri
Mr. and Mrs. Vincent Price, Los Angeles, California
Rhode Island School of Design, Providence, Rhode Island
Arthur Sachs, New York City
Santa Barbara Museum of Art, Santa Barbara, California
Max Schott, New York City
St. Paul Gallery and School of Art, St. Paul, Minnesota
University of Hawaii, Honolulu
University of Illinois, Champaign-Urbana, Illinois
Whitney Museum of American Art, New York City
M. H. de Young Memorial Museum, San Francisco, California

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Article by Donald Bear entitled Rico LeBrun, four illustrations, Pacific Art Review, Volume 1, numbers 3 and 4, pages 8-13, Winter, 1941-42.

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Donald Bear, Santa Barbara Museum of Art Marks Fifth Anniversary, Art Digest, Volume 20, number 18, page 5, July 1, 1946.

Luc Bouchage, Louvre to California, one illustration, Art News, Volume XLV, number 8, page 33, October, 1946.

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Alfred Frankfurter, Two States of the Union, article, one illustration, Art News, Volume XLVI, number 9, Part 1, pages 14 and 16, November, 1947.

Art News of the Year, Art News Annual XVIII, one illustration, page 140, 1948.

Thomas Hess, The Whitney: Exhibit Abstract, one illustration, Art News, Volume XLVII, number 8, pages 25 and 62, December, 1948.

Treasury of the Circus, Art News Annual XIX, one illustration, page 39, 1948.

Maude Kemper Riley, Art Is Everywhere, Progressive Architecture, page 8, December, 1948.

Article by Luc Bouchage entitled LeBrun's Crucifixion, three illustrations (one in color), and portrait, Harper's Bazaar, number 2848, pages 142-143, April, 1949.

Art, Time, one illustration, Volume LV, number 24, page 50, June 12, 1950.

E. Boyd, Arts and Architecture, Volume 67, number 3, page 8, March, 1950.

Margaret Breuning, LeBrun, Lean But Rich, Art Digest, one illustration, Volume 24, number 13, page 17, April 1, 1950.

First International Biennial of Contemporary Color Lithography, exhibition catalogue, color illustration, Cincinnati Art Museum, 1950.

Emily Genauer, Americans at Venice, Art Digest, Volume 24, number 17, page 4, June 1, 1950.

Gustave von Groschwitz, Full-Color Comeback, Art News, one color illustration, Volume XLIX, number 2, page 30, April, 1950.

Alfred Frankfurter, Reviews and Previews, Rico LeBrun, page 43, April, 1950.

Alfred Frankfurter, Seven Americans Open in Venice, Art News, Volume XLIX, number 4, page 24, Summer, 1950.

Jules Langsner, Art News from Los Angeles, Art News, Volume XLVIII, number 9, page 52, January, 1950.

Arthur Millier, Los Angeles Events, Art Digest, Volume 24, number 8, page 4, January 15, 1950.

Ralph M. Pearson, A Modern Viewpoint, Art Digest, Volume 24, number 14, page 6, April 15, 1950.

Ralph M. Pearson, Rico Lebrun, 3 illustrations, portrait, Critical Appreciation Course II, pages 8-13.

William R. Valentiner, Introduction, Nine Paintings by Rico Lebrun, Exhibition catalogue, Jacques Seligmann & Co., Inc., March 27, 1950.

Newspaper reviews and criticisms were not included in the bibliography. Thanks are extended to the following critics who, over a considerable period of time, have written with intelligence and understanding about his work:

Jarvis Barlow in the *Pasadena Independent*

Donald Bear in the *Santa Barbara News Press*

Howard Devree in the *New York Times*

Alfred V. Frankenstein in the *San Francisco Chronicle*

Emily Genauer in the *New York Herald-Tribune*

Aline Louchheim in the *New York Times*

Arthur Millier in the *Los Angeles Times*

Kenneth Ross in the *Pasadena Star-News* and the *Los Angeles Daily News*

Published by
Los Angeles County Museum
December, 1950

CORRIGENDA

Page 8 Last line change "unanimously" to read "anonymously."

Page 12 54a. Woman of the Crucifixion
Change "casein, masonite 64 x 48" to read "Duco on Upson board 96 x 48"

Item 31 change "30 x 70" to read "17 x 30"

Page 16 After 54 insert
54a. Woman of the Crucifixion 96 x 48
Duco on Upson board

Page 19 Item 91 change "purple" to read "casein on board"

Page 26 After item 172 insert
172a. Massacre of the Innocents 30 x 40
ink wash

Insert "Drawings" after item 173

Page 28 Item 184 change "ink wash, tan paper 25 x 19" to read "black conte on white paper 38 x 19"

Item 187 add "30 x 40"

Page 30 After 205 insert
205a. Shroud on the Cross 36 x 120
Duco on Upson board

Before item 206 change "Paintings" to read "Drawing"

Page 33 Line 7 change "Los Angeles, Calif.," to read "Dayton, Ohio"

This catalog lists all of the works in the Crucifixion cycle. During the installation of the exhibition, the artist decided that in the interest of effective presentation some items were not to be included.